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ABSTRACT

Fine arts, defined as visual and performing arts, are basic subjects with content that can be taught, learned, and evaluated. As part of the core curriculum, every pre-K through 12 student in Missouri should be taught a balanced, comprehensive, and sequential arts program by certified fine arts teachers. Knowledge-based programs must have outcome-based objectives. Conditions and expectations for teaching fine arts suggest the necessity for pre-service and in-service teacher education. (MM)

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Position Paper:
The Role of Fine Arts in Missouri Public Schools

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The Role of Fine Arts in Missouri Public Schools

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June 1992
Missouri Department of Elementary and Secondary Education
P.O. Box 480, Jefferson City, Missouri 65102-0480

Robert E. Bartman, Commissioner of Education

Foreword

The purpose in adopting this paper is twofold: first, to define the fine arts, establish a philosophical basis for fine arts education in Missouri, and clarify the relationship of the fine arts to all other disciplines in education; and second, to provide those who debate, recommend, and decide with a framework from which they may continue to expand fine arts education.

The Missouri Art Education Association (MAEA), Missouri Music Educators Association (MMEA), Missouri Association for Health, Physical Education, Recreation, and Dance (MAHPERD), Speech and Theatre Association of Missouri (STAM), the Department of Elementary and Secondary Education (DESE), Arts Education Task Force, the Missouri Art Council (MAC) and the Missouri Citizens for the Arts (MCA) serve as the voice for arts education in Missouri. Together they represent all levels and all fields of specialization within arts education and work together to fulfill their mandate to advance education in all the arts.

The following statements represent a summary of beliefs, objectives, and positions on a variety of topics that concern fine arts. This summary will be evaluated and modified periodically to respond to changing conditions and needs.

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ABSTRACT

A Statement of Beliefs*

Defining the Arts

The arts are an integral part of basic education and in this context are defined to include only music, visual arts, theatre and dance. The terms *fine arts* and *visual and performing arts* are synonymous. Other course titles, including some that may include the word "arts," serve different educational purposes and are not considered fine arts.

Why are the Arts Important?

The arts constitute a fundamental component of basic education whose primary purpose in the schools is to develop the affective domain, foster cultural literacy, and provide the opportunity for all students to take risks. Arts education also stresses the comprehension and value of the quality of life, thereby enriching and enhancing the lives of all.

How Should the Arts be Organized and Delivered?

The fine arts are basic subjects with content that can be taught, learned, and evaluated in ways similar to other subjects. Fine arts teachers are expected to teach by using written, sequentially organized outcomes or objectives. Student mastery of these outcomes is verified through use of appropriate assessment methods. These goals, procedures, and assessment methods are specific to the content of fine arts education, but are consistent and compatible with those of general education.

Modes of delivering instruction should be aligned with outcomes which represent a knowledge base (history, criticism, and aesthetics), as well as performance/production. Instruction should address a variety of learning styles and strengthen the disci- of fine arts.

Fine arts should be integrated into all disciplines of the curriculum just as they are integrated into all aspects of life. The arts should be used to facilitate the teaching of other subject matter, but should maintain their own identity in the curriculum and be taught for their own sake as well. The use of fine arts as an instrument for the teaching of non-art content should in no way diminish the time or effort devoted to the teaching of fine arts as fine arts.

Fine arts education should be a lifelong process and embrace all age groups.

***Statement of Beliefs adapted from:**

A Statement of Beliefs, (May, 1991), *Issues in Music Education*, published by the Music Educators National Conference (MENC), 1902 Association Drive, Reston, VA 22091-1597

Purposes, Principles, and Standards for a Good School Art Program, (no date), published by the National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590

National Arts Education Accord, (1991), published by the American Alliance for Theatre and Education, Arizona State University Theatre Department, Tempe, AZ 85287-2002; Music Educators National Conference, 1902 Association Drive, Reston, VA 22091-1597; National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590; National Dance Association, 1900 Association Drive, Reston, VA 22091

Art Competencies and Key Skills for Missouri Schools: For Kindergarten through Advanced High School Art, (1990), published by the Missouri Art Education Association and the Missouri Department of Elementary and Secondary Education.

Music Competencies: Handbook for Excellence in Music Education, (1986), published by the Missouri Music Educators Association.

The Role of Fine Arts in Missouri Public Schools

1.1 Access to Fine Arts Education

A. Every student in Missouri's public schools (pre-K through grade 12) should participate in a balanced, comprehensive and sequential arts program taught by certificated fine arts teachers.

B. The quality and quantity of arts instruction should not be a result of geographical location, racial or ethnic status, urban/suburban/rural status, socioeconomic status, or parental or community wealth.

1.2 Support for Fine Arts Education

A. In order to continue the commitment to the quality of fine arts in our state, every public school and district should provide adequate financial resources to support a quality fine arts program.

B. Every elementary and secondary school should implement steps to ensure fair and equal learning/ teaching opportunities through proper maintenance of curriculum, arts teachers, scheduling, facilities, materials/equipment, budget, and arts administration.

C. If and when fiscal pressures require cutbacks in school programs, such savings should be sought first by reducing or eliminating auxiliary and non-instructional services. If further savings are required, cutbacks should be made equitably across subject matter fields because it is essential to maintain a balanced curriculum at all grade levels.

1.3 Objectives of Fine Arts Education

A. Knowledge-based arts programs need to develop outcome-based objectives and teaching strategies which encourage intellectual risk-taking, and are responsive to individual learning styles. Outcome-based objectives for fine arts should be designed to produce individuals who....

In music

- are able to make music alone and with others.
- have an understanding of the vocabulary and notation of music.
- are able to perceive and respond to the expressive qualities of music.
- have acquaintance with a variety of music and its role in the life of all people.
- have positive attitudes about and preferences for music.

In art

- know appropriate art media, methods and tools, and the artistic problem-solving process.
- recognize and successfully employ the elements and principles of design.
- understand that people have visually recorded experiences and expressed ideas throughout time.
- demonstrate an understanding of the role of art in a social context.
- can describe, interpret, and judge works of art, and use appropriate art vocabulary to explain evaluations.
- demonstrate an understanding of personal, group and cultural relationships and interactions with art.

In theatre

- Work in progress.

In dance

- Work in progress.

B. Through outcome-based objectives, fine arts education will access multiple forms of intelligence and develop higher order thinking skills in all students.

C. The primary purpose of arts instruction in the schools is to develop the affective domain, move students toward cultural literacy, and provide the opportunity for all students to safely take

intellectual risks. Formal instruction in the arts develops skills in all students and enhances the development of the gifted. Arts education also stresses the comprehension and value of the quality of life, thereby enriching and enhancing the lives of all.

1.4 Educational Reform

Every effort should be made to:

A. Improve the quality and quantity of fine arts instruction at all levels of education.

B. Integrate fine arts into all areas of the curriculum.

C. Expand the fine arts beyond the product and performance to include history, criticism and aesthetics.

1.5 Continuing Fine Arts Education

A. Fine arts education should be a lifelong process, preschool through adulthood.

1.6 Fine Arts and the Basics

A. Fine arts is a fundamental component of basic education, along with physical education, reading, writing, science, social studies, and mathematics. These areas for teaching/learning should be at the core of the education of every student.

B. The arts should be an integral part of basic education. In this context the arts should be defined to include only music, visual arts, theatre and dance. The terms "fine arts" and "visual and performing arts" are synonymous. Other course titles, including some that may include the word "arts," serve different educational purposes and should not be permitted to satisfy requirements in the arts.

Conditions and Expectations for Teaching Fine Arts

2

2.1 Requirements

A. Music, art, theatre, and dance should be taught during the school day as integral parts of the total school program rather than as after-school, extra-curricular activities. There should be sufficient flexibility within the total curriculum and within the school day to provide for a balanced program in the arts. The length of the school day should be sufficient to ensure that all students have the opportunity to elect courses in the arts.

B. The school day in every middle school, junior high, and high school should be organized so that students may benefit from a balanced program of required and elective courses.

C. Every elementary school child should receive instruction in music and visual arts, for *at least* 60 minutes per week, and have access to equal instruction time in dance and theatre.

D. Every high school must require at least one year of study in music, art, theatre, or dance for graduation and should encourage additional study of the arts.

E. Every college and university should require at least one year of study in music, art, theatre, or dance for admission. There should be at least 3 hours of college-level course work in fine arts required for graduation, and additional study in the arts should be encouraged.

2.2 Curriculum

A. A strong, sequential fine arts program is important in every school and district in order to: provide arts experiences of breadth and depth for all students;

identify and develop the arts talents possessed by the students; enhance the students' sense of personal worth and self-esteem; provide an opportunity for success; and bring enjoyment to learning, thereby making the schools more effective places in which to work.

B. Curriculum should be suited to the needs of the individual students, reflect the multicultural nature of our pluralistic society, be responsive to the requirements of the diverse populations in our schools, and incorporate the arts, media and technology of contemporary society.

C. Students at every level should develop their abilities to analyze the arts through: understanding the historical and cultural backgrounds of the arts they encounter, making relevant critical judgments, and dealing with aesthetic issues relevant to the fine arts. The fine arts curricula, including the product/ performance, should represent diverse periods, styles, and forms.

D. Fine arts should be taught for their own sake and integrated into all disciplines of the curriculum just as they are integrated into all aspects of life. The arts should be used when appropriate to facilitate the teaching of other subject matter, but should maintain their own identity in the curriculum. The use of fine arts as an instrument for the teaching of non-arts content should in no way diminish the time or effort devoted to the teaching of fine arts by certificated fine arts specialists.

E. Arts education benefits from using professional artists and community resources to enhance and strengthen the school curriculum. These artists and institutions serve to complement - not to substitute for - a balanced, comprehensive, and sequential fine arts program taught by certificated fine arts teachers.

F. Learning in the arts fulfills the long-recognized need for aesthetic judgment. Because the arts engage the learner in the complete process of visual thinking - perceptual, imaginative, formative, expressive, communicative - arts education must be considered basic in a good school program.

2.3 Scheduling

A. Short-term, exploratory courses, in which the comprehensive study of fine arts is concentrated in six to ten weeks, may not allow sufficient time to develop the skills and knowledge necessary for learning the historical content, critical analysis, and aesthetic judgment that are basic to the fine arts. Such mini-courses are especially inappropriate in middle and junior high schools.

B. Every fine arts teacher should have a block of preparation time per day (equal to other teachers), for advanced planning, preparation of materials, arranging displays, exhibits, concerts and recitals.

C. Every fine arts teacher should be provided his/her own classroom as any other teacher. Where this isn't possible, sufficient travel time should be computed in the teaching load for every teacher who must move from room to room or school to school.

2.4 Materials and Equipment for Teaching Fine Arts

A. Every fine arts teacher should be provided with sufficient materials and equipment with which to teach. All material and equipment should be current, high quality and in good repair.

B. Fine arts staff should be provided the opportunity to participate in the development, implementation and modifications of the budget. The budget should provide basic parity of support for all students in fine arts classes throughout the district.

C. Fine arts teachers should be allowed the greatest possible discretionary authority to use their professional judgment in selecting the most appropriate instructional materials for use with specific courses or students. Responsibility for selection of instructional materials cannot be delegated by teachers to any other persons, including students.

D. Fine arts teachers should acquaint themselves with the provisions of the copyright law and guard against

the production, use, and storage of any materials in violation of the law.

E. Educational media services (libraries, etc.) should provide education materials to allow for the teaching of the arts as outlined under the *Curriculum* section (2.2).

2.5 Facilities for Teaching Fine Arts

A. All fine arts teachers should be provided with adequate facilities in which to teach. Each elementary arts teacher should be provided with his/her own room. All facilities should be large enough to accommodate the largest group taught and, when appropriate, should provide space for physical movement. All facilities should be comfortable in temperature, humidity, lighting, and air circulation. Facilities should also have adequate acoustical properties, water and clean-up facilities, and provide sufficient secure storage space for instruments, costumes, materials, and equipment.

2.6 Instructional Technology

A. Every student should have access to the technology that can help to develop fine arts skill and knowledge. Every fine arts teacher should have access to the appropriate educational technology and the opportunity to explore its potential. Fine arts teachers should be involved in all aspects of applying technology in order to achieve fine arts objectives, when appropriate.

2.7 Staffing

A. Fine arts in the elementary schools should be taught by arts specialists. Between class sessions, their teaching should be supported by the work of the classroom teachers.

B. The teacher-pupil ratio and teacher contact hours should not exceed those in the current standards of the Missouri School Improvement Program.

2.8 Fine Arts in Early Childhood Education

A. Fine arts should be an integral part of every pre-school, kindergarten, day-care or early intervention program. Every child should have daily opportunities to hear, see and explore the fine arts. At least 25 percent of the contact time with children in every center for early childhood education should be devoted to the fine arts.

B. At least one staff member in every center for early childhood education should have received formal training in fine arts. A fine arts specialist should be retained as a consultant.

C. Every center for early childhood education should have a "fine arts corner" or similar area where children have easy access to fine arts materials.

2.9 Fine Arts for Special Populations

A. Increased efforts are necessary to meet the needs for students with disabilities, at-risk, and special needs students in fine arts.

B. Students with disabilities should have the opportunity to participate in elective fine arts experiences on the same basis as other students.

C. When students with disabilities are mainstreamed into regular arts classes, fine arts teachers should be involved in placement decisions. Placement should be determined primarily on the basis of ability, where appropriate. Placement should not result in classes exceeding the standard class size, and should not result in a disproportionate number of students with disabilities in any one class. Fine arts teachers working with special education students should have access to in-service education in special education.

D. Special experiences should be available for students who are gifted in fine arts.

2.10 Academic Credit

A. Academic credit should be awarded for fine arts study on the same basis as for other courses in the secondary school. Grades earned in fine arts courses should be considered on the same basis as grades in other courses in determining the grade-point average (GPA) and class rankings of students.

2.11 Research and Scholarship in Fine Arts

A. Since research and scholarship are important in all aspects of fine arts teaching and learning, fine arts teachers are encouraged to take advantage of all findings that can make their instruction more effective. Fine arts instruction should be infused with the best and most current knowledge available about the nature of fine arts and the teaching and learning of fine arts.

B. In addition to attending workshops, seminars, conferences and in-service, fine arts teachers should be encouraged to give seminars and training sessions to teachers in other disciplines to help them learn how to incorporate the arts into their own subject areas.

2.12 Administration of Fine Arts

A. If a district employs coordinators, chairpersons or supervisors, then the arts should be treated equal to other disciplines in this respect.

B. The professional staff of the Missouri Department of Elementary and Secondary Education should include a state supervisor of fine arts with subordinate personnel specializing in the various arts.

Pre-Service and In-Service Education for Fine Arts

3

3.1 Fine Arts Specialists

A. Fine arts teachers for the future should be drawn from candidates who have exhibited talent and interest and who are the most gifted in working with students. Every effort should be made to acquaint prospective teachers with the rewards of teaching fine arts education and encourage them to consider teaching fine arts as a career.

B. Pre-service and in-service programs in fine arts education should be designed to help fine arts teachers plan and teach their programs based on learner outcomes and state and national standards.

C. Fine arts educators should be able to participate in the work of professional associations. Schools should provide released time without penalty or loss of pay for fine arts teachers to attend professional meetings; to fulfill leadership responsibilities in professional organizations; and to engage in other professional development activities.

D. New fine arts staff to any district and every beginning fine arts teacher should be provided a mentor to develop and enhance professional expertise.

3.2 Classroom Teachers

A. Every college and university should require that every prospective elementary classroom teacher demonstrate competency in methods and materials for teaching the arts.

Current Issues in Arts Education

4

4.1 Academic Eligibility Requirements

A. Academic eligibility requirements are not appropriate when applied to students enrolled in scheduled, credit-bearing fine arts classes, including performing groups. Out-of-school activities serve as extensions of the classroom to demonstrate what has been learned in school. Academic eligibility requirements should not be applied under these circumstances.

4.2 Assessment of Students, Teachers, and Programs

A. Every school district should develop reliable, valid, and appropriate instruments and techniques for assessing learner outcomes and program effectiveness in the arts.

B. Fine arts educators should be actively involved in any program that seeks to evaluate the effectiveness of any part of fine arts education.

C. Fine arts educators should be effectively represented on committees that establish the criteria, materials, and procedures by which fine arts teachers are evaluated. District- or statewide programs of teacher evaluation should be modified when necessary to make them reliable, valid, and fair for use with fine arts teachers. Special instruments, items, or techniques may be required to evaluate the special competencies needed by fine arts teachers. The evaluator of a fine arts teacher, or at least one member of the evaluation team, should be knowledgeable in the area of fine arts to be evaluated.

D. A state or district undertaking a program that will include the evaluation of fine arts teachers or assessment of their competence should seek recommendations from national and state affiliates of each area of fine arts as to persons qualified to provide assistance.

E. Evaluation of district fine arts programs should include the level of participation and support by arts organizations outside the normal range of educational associations.

F. Informed subjective judgment must be considered important in evaluation in arts education. Objective measures of knowledge and competence are desirable where appropriate. The creative individuality of the arts cannot be sustained if standardized tests for specific objectives are allowed to dominate the arts program.

G. All the fine arts should be included as part of any national assessment. This should include music, visual arts, theatre, and dance.

4.3 Multiple District Cooperatives

A. Districts should consider forming purchasing cooperatives with other districts in order to provide more cost-effective programs for all their students.

4.4 Cooperation with other Organizations

A. Fine arts educators should seek opportunities to advance the arts by using local resources and by working cooperatively with other individuals and groups such as professional artists, museums, manufacturers, vendors, arts and educational associations, and local business leaders.

4.5 Federal Programs and Agencies

A. Any federal program or legislation that provides benefits or recognition for students or teachers in designated subject matter fields should include fine arts. This inclusion should apply in all programs concerning research and development; assessment;

the development or acquisition of instructional materials; teacher, student, or school recognition; and other programs.

B. The Missouri Department of Elementary and Secondary Education (DESE) recognizes and supports national, state, and local arts organizations in their efforts to enhance the status of the arts in American society and to make the arts an important part of the lives of all Americans. The National Endowment for the Arts (NEA), the Department of Elementary and Secondary Education, the Missouri Arts Council (MAC), professional arts associations and arts educators should cooperate and consult regularly to achieve these goals.

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